Grade 2

Discovering Music Theory | Workbook

ABRSM

Discovering Music Theory

THE ABRSM GRADE 2 WORKBOOK

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sic examples are written by the author unless otherwise stated. Some music examples have been adapted to suit learning requirements.

INTRODUCTION

Learning music is like learning a language. Understanding how it is written down will help you in all aspects of your music making, from performing and listening to composing and improvising.

Discovering Music Theory is a suite of five workbooks, with answer books, that covers everything you nee to know and understand for ABRSM's Music Theory exams at Grades 1 to 5. In addition, they provide lo of ideas and opportunities to help you link music theory with your wider musical activity.

Discovering Music Theory: Grade 2 will help you to build the skills, knowledge and understanding required for the ABRSM Grade 2 Music Theory exam. Each chapter focuses on a particular area, corresponding to the sections of the exam paper. Throughout the book, new topics are introduced with simple explanations, followed by progressive and varied exercises. These exercises have been carefully written to help you become familiar with the style and types of questions used in the exam. Some example answers have been provided in orange to help you along the way.

Alongside the exercises, you'll find plenty of suggestions to help you apply your theory skills and link them with your other musical activities. These are presented in different ways:

i	Overview of the knowledge, skills and understanding required for your exam
Did you know?	Interesting additional information related to the knowledge required for your exam
Smart tip	Hints and suggestions on how to approach a specific exercise
Remember!	Reminders of information covered earlier, and relevant to a specific exercise
Theory in sound	Ideas for how to link theory with what you have learnt with your playing, singing and listening
Challenge!	Extra tasks to challenge you and extend your learning
Your progress	A chance to check your skills and progress at the end of each chapter

At the end of the book, you'll find a practice exam paper. You can try each section of the paper as you complete the work for that topic, or use it as revision once you've completed the whole book.

Further practice exam papers for each grade are available from ABRSM.

Note names

Notes have different names in different parts of the world. In this book we will use words such as 'semibreve' and 'minim', but you may be used to 'whole note' and 'half note'.

The following will help you to convert the note names, if you need to:

semibreve	minim	crotchet	quaver	semiquaver
𝅝	𝅗𝅥	♩	♪	𝅘𝅥𝅯
whole note	half note	quarter note	8th note	16th note

PITCH

In this chapter you will learn about
Ledger lines
Rewriting notes in the treble and bass clefs

1

Ledger lines

- At Grade 1, we discovered that middle C is placed on its own line, called a **ledger line**, positioned below the stave in the treble clef and above the stave in the bass clef.
- You can think of ledger lines as little extensions of the stave lines. At Grade 2, you will meet notes that use one or two ledger lines above or below the stave.

Look at these notes in the treble clef.
C is **on** the ledger line, and B is **below** it.

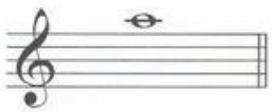
If you want to write A and G below middle C, you simply add a second ledger line, like this:

Here are the notes that use ledger lines at Grade 2:

G A B C A B C D

B C D E C D E F

Exercise 1 Write the name of each note in the boxes. Remember to check the clefs carefully.

a 

A

b

c

d

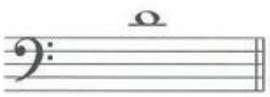
e

f

g

h

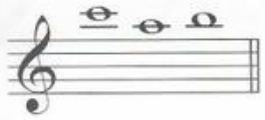
i

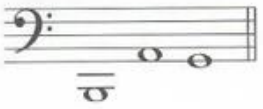
j 

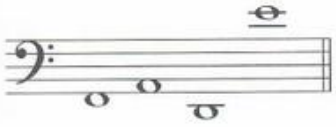
k

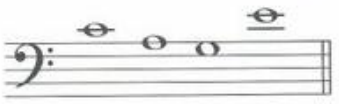
l

Exercise 2 Write the words spelt by the notes in these examples.

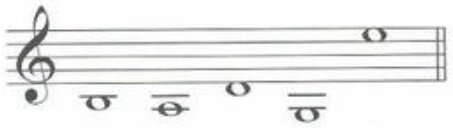
a  C A B

b 

c 

d 

e

f 

Exercise 3 Tick (✔) the correct clef needed to make each of these named notes.

a

E

b

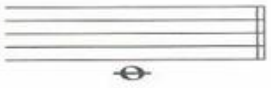
F♯

c

G

d

D

e 

C

f

A

g

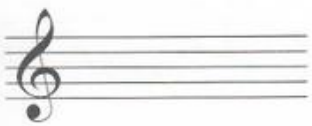
D

h

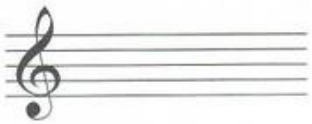
B♭

Challenge!

Write each named note on the stave provided **using ledger lines**.
You can choose any time value for your notes.



G♯



D♭

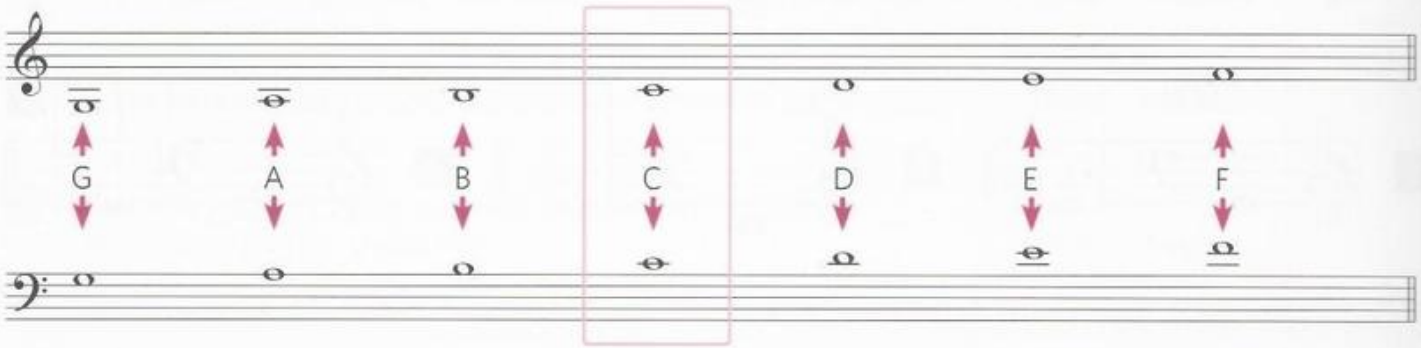
F

B

Writing the same notes in another clef

- In Exercises 4, 5 and 6 below, you need to recognise and write notes of the same pitch using different clefs.

These staves show notes of the same pitches written in different clefs.



middle C

Exercise 4 Tick (✔) or cross (✘) **each** box to show whether or not the notes are at the same pitch in each clef.

a ✔

C C

b ☐

c ☐

d ☐

e ☐

f ☐

g ☐

h ☐

Smart tip

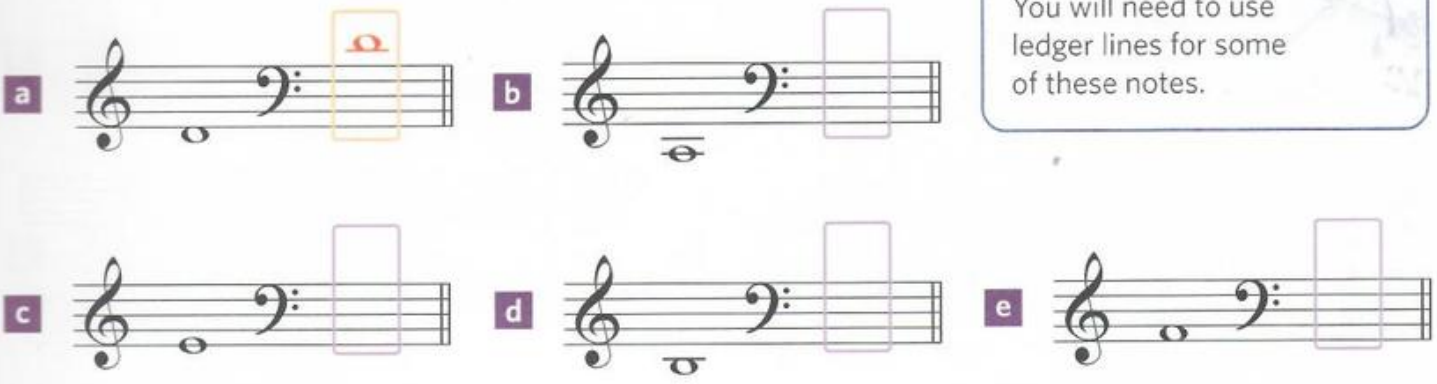
Write the letter name of each note underneath it to check.

Did you know?

Notes that share the same note name aren't always the same pitch: they can be one or more octaves apart. Sing or play the note C at two different octaves and listen to how they differ.

Exercise 5

Rewrite these notes in the bass clef, keeping the pitch the same.

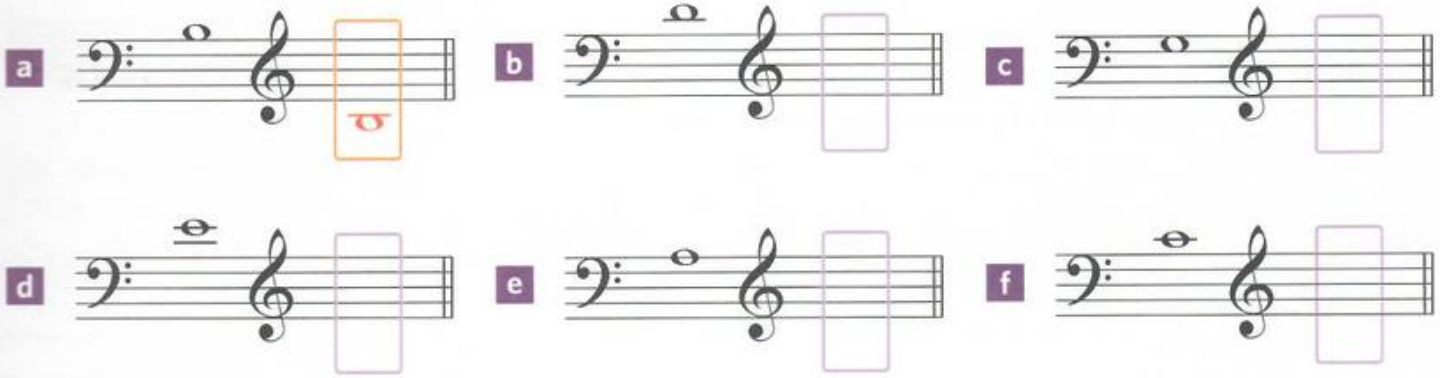


Smart tip

You will need to use ledger lines for some of these notes.

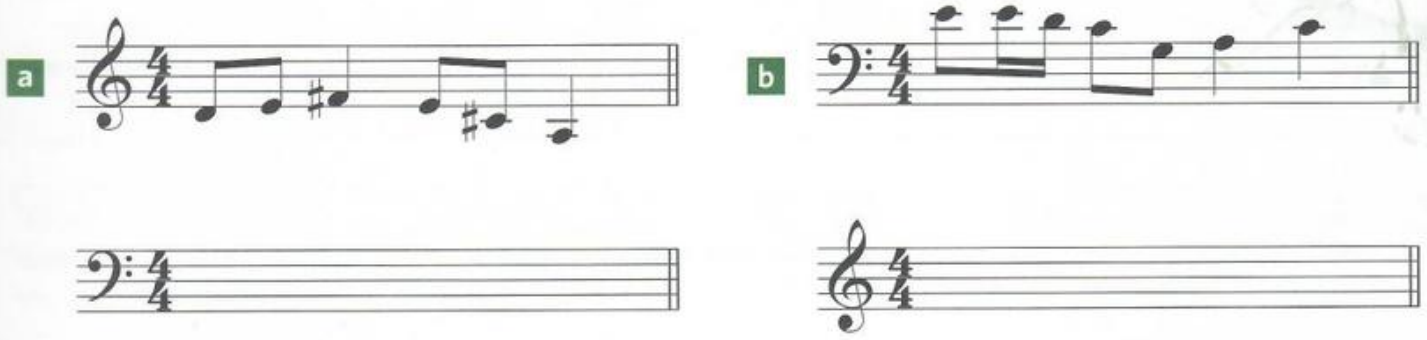
Exercise 6

Rewrite these notes in the treble clef, keeping the pitch the same.



Challenge!

Can you rewrite these melodies in the new clefs, keeping the pitches the same? Rewrite the rhythms exactly as in the originals, and make sure you include any accidentals.



Can you name the key of each melody?

a

b

Exercise 7 Circle TRUE or FALSE for each statement.

a All pitches written in the bass clef are lower than the pitches written in the treble clef. TRUE FALSE

b In the treble and bass clefs, middle C is written using one ledger line. TRUE FALSE

c In the bass clef, ledger lines are only used above the stave. TRUE FALSE

d The note middle C in the bass clef is in the same position as the note A in the treble clef. TRUE FALSE

Exercise 8 For each pair of notes, work out whether the second note is **higher**, **lower** or the **same** as the first note. Circle your answer.

Remember!

Sharps (♯) raise the pitch by a semitone.
Flats (♭) lower the pitch by a semitone.

a

higher **lower** same

b

higher lower same

c

higher lower same

d

higher lower same

e

higher lower same

f

higher lower same

Your progress

Congratulations! You've completed all the work for Grade 2 on Pitch.
Turn to the Practice Exam Paper on page 49 if you'd like to try some sample exam questions.

2 RHYTHM (PART 1)

In this chapter you will learn about
Time signatures with a minim beat: $\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$
Time signatures with a quaver beat: $\frac{3}{8}$
Rewriting rhythms in different metres

Time signatures with a minim beat

The time signatures we met at Grade 1 all have the bottom number **4**, meaning that the beat is measured in **crotchets**.

$\frac{2}{4}$ = two ♩ beats in a bar | $\frac{3}{4}$ = three ♩ beats in a bar | $\frac{4}{4}$ = four ♩ beats in a bar

We are now going to meet some time signatures that have the bottom number **2**, which means that the beat is measured in minims.

Two 𝅗𝅥 beats in a bar is shown with the time signature $\frac{2}{2}$ or 𝄵.

Three 𝅗𝅥 beats in a bar is shown with the time signature $\frac{3}{2}$.

Did you notice the dotted semibreve (𝅝.) in the last bar? As a dot after a note adds on half its value, this is worth three minims (𝅝. = 𝅗𝅥 𝅗𝅥 = 𝅗𝅥 𝅗𝅥 𝅗𝅥).

Four 𝅗𝅥 beats in a bar is shown with the time signature $\frac{4}{2}$.

Theory in sound

Clap or count a minim beat while your teacher or a friend plays one of the melodies opposite, or claps its rhythm. Then try clapping the rhythms while they clap the beat for you.

Remember!

In time signatures, a crotchet beat is shown by the bottom number **4**, and a minim beat by the bottom number **2**.

Did you know?

$\frac{2}{2}$ is sometimes written with the sign ¢. This is similar to the sign that can be used for $\frac{4}{4}$ or **C**, but it has a line down the middle.

Exercise 1

Look at this one-bar rhythm and answer the questions below by circling the correct answer.

a	What type of beat is used in this rhythm?	minim	crotchet	quaver	
b	How many beats are there in the bar?	1	2	3	4
c	Which time signature is correct for this rhythm?	$\frac{3}{2}$	$\frac{4}{2}$	$\frac{3}{4}$	**C**

Exercise 2

Circle the correct time signature for each of these rhythms.

Smart tip Number the minim beats below the music to help.

a		$\frac{2}{2}$	$\frac{3}{2}$	$\frac{4}{4}$	$\frac{4}{2}$
b		$\frac{2}{2}$	$\frac{3}{2}$	$\frac{3}{4}$	$\frac{4}{2}$
c		$\frac{3}{4}$	$\frac{3}{2}$	¢	$\frac{4}{2}$
d		$\frac{2}{2}$	$\frac{3}{2}$	$\frac{4}{4}$	$\frac{4}{2}$

Exercise 3 Number the minim beats and then add one note in each box to complete each bar.

a

Beats: 1 2

b

Beats:

c

Beats:

d

Beats:

e

Beats:

f

Beats:

g

Beats:

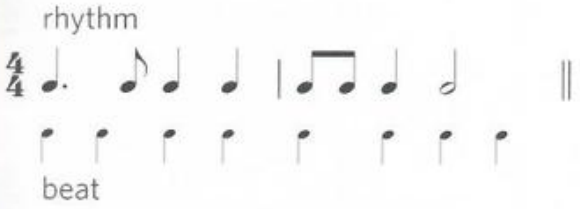
h

Beats:

Theory in sound

Clap these rhythms while you tap the beat with your foot.

rhythm



rhythm

Can you hear the difference between them? Although the rhythms are the same, the number of beats is different. In $\frac{4}{4}$, the rhythm fits over four short beats, whereas in $\frac{2}{2}$ it fits over two longer beats.

You will find out more about how rhythms can be rewritten in different metres on page 12.

Exercise 4 Number the beats and then complete the time signature for each of these melodies.

a S. Foster

Beats: 1 2 1 2 1 2 1 2

b Trad. English

Beats:

c Chopin

Beats:

d Trad. Scottish

Beats:

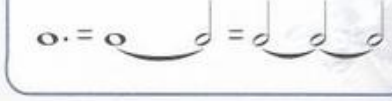
e

Beats:

f M. Kingham

Beats:

Remember!



A time signature with a quaver beat

- So far we have explored time signatures with either a crotchet beat or a minim beat. Here is a new time signature with a **quaver** beat.

Three ♪ beats in a bar is shown with the time signature $\frac{3}{8}$.

In $\frac{3}{8}$, quavers and semiquavers are beamed together within a bar, as in the music above.
Turn to pages 19–20 for more information on beaming in different time signatures.

Exercise 5

Add **one** note or rest, as indicated, at each place marked ↓ to complete these bars. Number the quaver beats under the music to help.

a

Beats: 1 2 3

note

b

Beats:

note

c

Beats:

rest

d

Beats:

note

e

Beats:

rest

Remember!

- ♪ is equal to 𝅘𝅥𝅯
- ♩ is equal to 𝅘𝅥𝅮
- 𝅗𝅥 is equal to 𝄽
- 𝅝 is equal to 𝄻

Theory in sound

What pieces do you know in the new time signatures?

Exercise 6 Add the missing bar-lines to each of these melodies.

Smart tip

All four new time signatures are used in Exercise 6. Continue to number the beats below the music if it helps.

Remember!

- In $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{4}{2}$, $\mathbb{d}$ = 1 beat
- $\mathbb{¢}$ means the same as $\frac{2}{2}$
- In $\frac{3}{8}$, $\mathbb{♪}$ = 1 beat

a

b Mozart

c Trad. American

d

e Beethoven

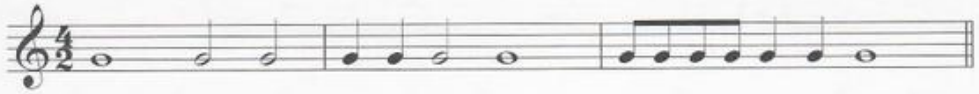
f Falla

g Handel

Rewriting rhythms in different metres

It is possible to rewrite rhythms in different time signatures by changing the type of beat. For example, this rhythm, which has four **crotchet** beats in a bar ...

... can be rewritten like this, with four **minim** beats in a bar:



Can you see that in the $\frac{4}{2}$ rhythm, the time values have been **doubled**? Minims have become semibreves; crotchets have become minims; quavers have become crotchets; and semiquavers have become quavers.

By **doubling** the time values ...	By **halving** time values ...
$\frac{2}{4}$ can be rewritten as $\frac{2}{2}$	$\frac{2}{2}$ can be rewritten as $\frac{2}{4}$
$\frac{3}{4}$ can be rewritten as $\frac{3}{2}$	$\frac{3}{2}$ can be rewritten as $\frac{3}{4}$
$\frac{4}{4}$ can be rewritten as $\frac{4}{2}$	$\frac{4}{2}$ can be rewritten as $\frac{4}{4}$
$\frac{3}{8}$ can be rewritten as $\frac{3}{4}$	$\frac{3}{4}$ can be rewritten as $\frac{3}{8}$

Exercise 7 Complete these sentences by circling **one** word or symbol from the options provided.

a To rewrite a $\frac{3}{4}$ rhythm in $\frac{3}{2}$, crotchets become ... **quavers** **minims** **semibreves**

b To rewrite a $\frac{2}{2}$ rhythm in $\frac{2}{4}$, minims become ... **crotchets** **semibreves** **quavers**

c To rewrite a $\frac{4}{2}$ rhythm in $\frac{4}{4}$, all of the time values are ... **halved** **doubled**

d A quaver beat is used in the time signature of ... $\frac{3}{4}$ $\frac{4}{2}$ $\frac{3}{8}$

e To rewrite a $\frac{3}{8}$ rhythm in $\frac{3}{4}$, becomes ...

f To rewrite a $\frac{2}{4}$ rhythm in $\frac{2}{2}$, becomes ...

Exercise 8

Tick (✔) **or** cross (✘) **each** box to show whether each melody has been correctly **or** incorrectly rewritten using notes of **twice** the value.

a

b

Theory in sound

Try playing or clapping some of the rhythms in Exercise 8 while someone claps the beat.

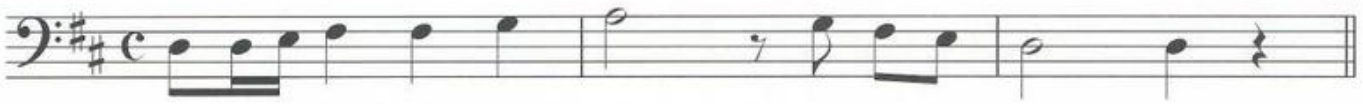
Challenge!

Rewrite each melody in the new time signature by using notes of **twice** the value.

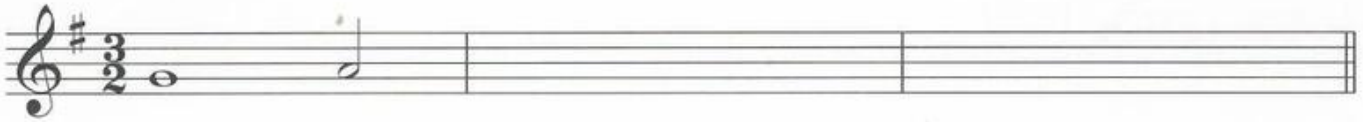
Smart tip

Make sure you change the time values of the rests as well as the notes.
For more advice on beaming in different time signatures, turn to pages 19–20.

a



b



Exercise 9

Tick (✔) or cross (✘) **each** box to show whether each melody has been correctly **or** incorrectly rewritten using notes of **half** the value.

a

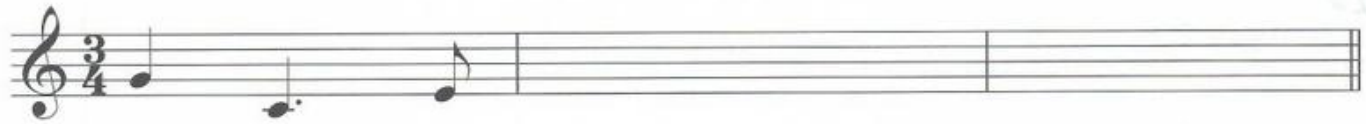
b

c

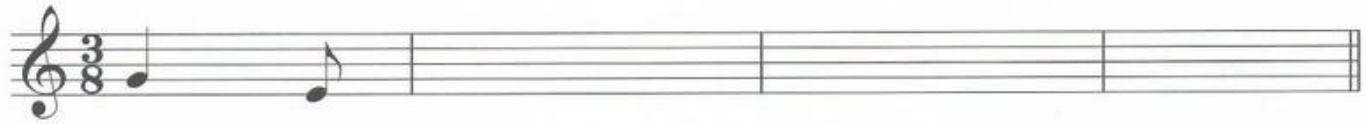
Challenge!

Rewrite each melody in the new time signature by using notes of **half** the value.

a



b



Test your progress

Find melodies in $\frac{3}{8}$, $\frac{3}{2}$, $\frac{2}{2}$ and $\frac{4}{2}$, either from this chapter or from a piece you've learnt. Can you mark the beats for each melody, making sure you use the correct type of beat?

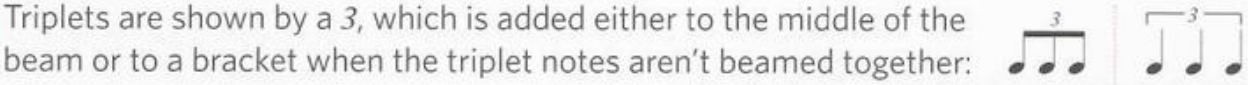
RHYTHM (PART 2)

In this chapter you will learn about
Triplets
Dotted rests

3

Triplets

- A **triplet** is a group of three notes that are played in the same amount of time as two non-triplet notes of the same time value.
- Triplets are shown by a *3*, which is added either to the middle of the beam or to a bracket when the triplet notes aren't beamed together:



Theory in sound

Listen out for the triplets at the start of these well-known works:

- Beethoven, 'Moonlight' Sonata, Op. 27, No. 2 (1st movement)
- John Williams, *Star Wars* theme
- Mendelssohn, Wedding March from *A Midsummer Night's Dream*

Smart tip

In Exercises 1–3, the triplets always add up to a single beat.

Exercise 1 Number the beats in the following melodies.

a

Beats: 1 2

b

Beats:

c

Beats:

d

Beats:

e

Beats:

f

Beats:

Exercise 2 Answer each question with a number.

a How many crotchets are equal to ?

b How many minims are equal to ?

c How many quavers are equal to ?

d How many crotchets are equal to ?

e How many crotchet beats is ?

f How many quaver beats is ?

Exercise 3 Complete the time signature for each of these melodies.

a

b

c

d

e

f

g

h

Did you know?

- Rests can appear as part of a triplet pattern.
- Triplets can be grouped with non-triplet notes.

Triplets over multiple beats

Sometimes triplets add up to more than one beat, as in this example, which includes triplet minims:

Beats: 1 2 1 2

Remember!

A group of **three** triplet notes is always equal to **two** non-triplet notes of the same time value.

Exercise 4 Add the missing bar-lines to each of these melodies.

a

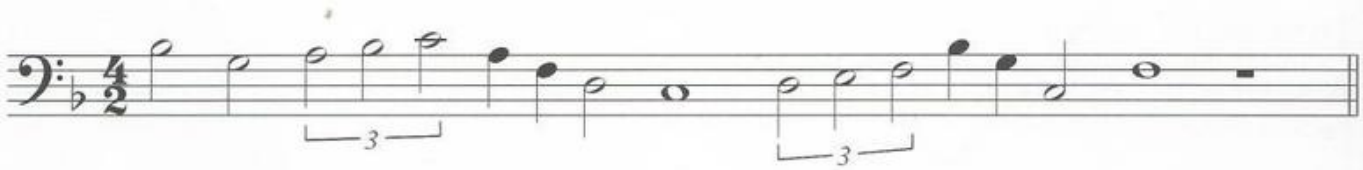
b

c

d

e

f



Dotted rests

Dotted rests work in exactly the same way as dotted notes: a dot after a rest adds on half the value of the rest again.

Dotted crotchet rest: 𝄽. = 1½ crotchet beats or ¾ of a minim beat

Dotted quaver rest: 𝄾. = 1½ quaver beats or ¾ of a crotchet beat

Exercise 5 Complete the time signature for each of these melodies.

Remember!

- The top number of a time signature tells you the **number** of beats.
- The bottom number of the time signature tells you the type of beat (its time value).

Exercise 6 Add **one** rest in each box to complete the bars.

Test your progress

Write the equivalent note for each of these rests.

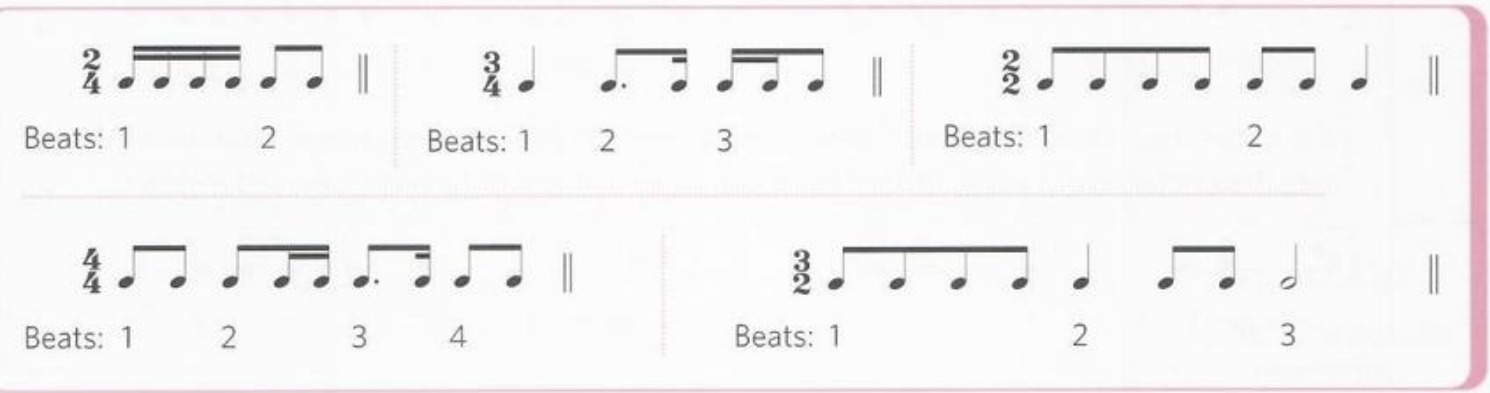
RHYTHM (PART 3)

In this chapter you will learn about
Grouping notes and rests
Grouping notes across multiple beats

4

Grouping notes

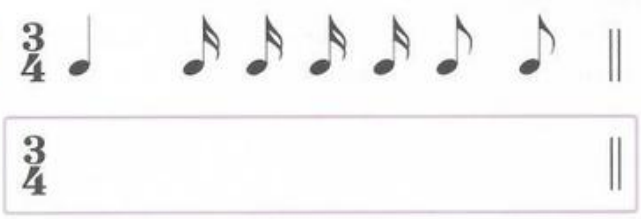
- We group notes together in order to make music easier to read.
- In Grade 1 we learnt that quavers and semiquavers are joined together with **beams**. Using beams makes it easier to see how rhythms fit into the beat. This is especially important when many different time values are being used.
- Quavers and semiquavers can be beamed into beats. In time signatures with a crotchet beat, they can be beamed into crotchets; in time signatures with a minim beat, they can be beamed into minims.



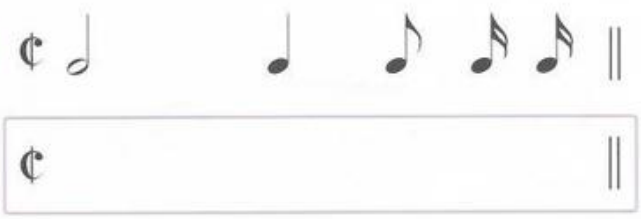
Exercise 1 Rewrite these rhythms so that the quavers and semiquavers are grouped into beats.

a

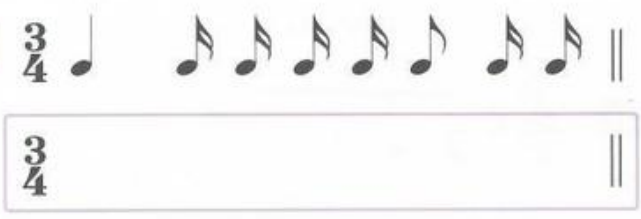
b



c



d



e

f

Grouping notes across multiple beats

- In $\frac{2}{4}$ and $\frac{3}{4}$, notes can be beamed over multiple beats within a bar.

✔

✔

- In $\frac{4}{4}$, quavers can be beamed in groups of up to four, but **not** across the middle of the bar.

✔

✘

- In $\frac{3}{8}$, quavers and semiquavers are beamed into bars.

✔

✘

- For notes that last longer than a beat, it **isn't** necessary to show each new beat with a new tied note. Avoid using ties within a bar when a single note could be used instead.

✔

✘

Did you know?

When a group of quavers or semiquavers contains notes on either side of the middle line of the stave, stems are added in the direction that is correct for the majority of the notes.

Smart tip

Triplet quavers and semiquavers follow the same rules for grouping as regular quavers and semiquavers.

Exercise 2 Tick (✔) or cross (✘) **each** box to show whether the grouping in each bar is correct **or** incorrect.

a ✔

b ☐

c ☐

d ☐

e ☐

f ☐

Grouping rests

When using rests, we must try to make the music as easy to read as possible.

Here are some helpful guidelines for using rests:

- Use a **single rest** for a complete bar of silence in any time signature. At Grade 2, this will always be a semibreve rest: 𝄻

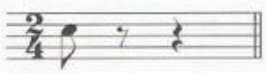
✔ ✘

✔ ✘

- Use a **single rest** when the first or second half of a $\frac{4}{4}$ or $\frac{2}{4}$ bar is silent:

✔ ✘

- In other circumstances, use **one rest for each beat** of silence:

✔  ✘ ✘

✔ ✘

✔ ✘

- For silences in the middle of a beat, it's often best to use a **new rest for each half-beat** of silence:

✔ ✘

Smart tip

Check the bottom number of the time signature to see whether the beat is measured in crotchets, minims or quavers.

Exercise 3 Tick (✔) **or** cross (✘) **each** box to show whether rests are correct **or** incorrect.

a

☐ ☐

b

☐ ☐ ☐

Exercise 3 Continued.

c

d

e

f

Exercise 4 Tick (✔) or cross (✘) **each** box to show whether the grouping in these melodies is correct **or** incorrect.

Checklist

- ☐ Are quavers and semiquavers beamed into beats or bars?
- ☐ Does each beat, half bar or full bar of silence have its own rest?

Smart tip

Beams can be joined over rests if it makes the music clearer to read.

a

✔

b

c

d

e

f

Theory in sound

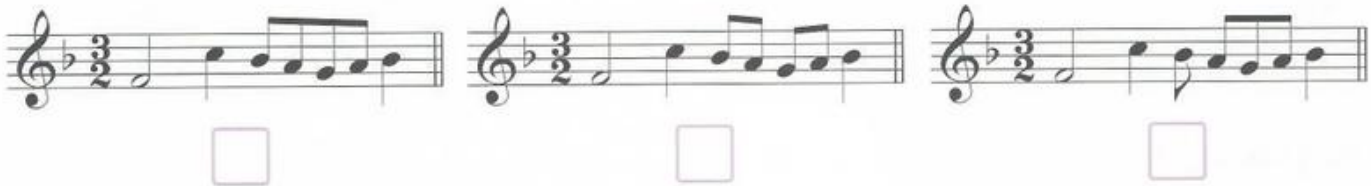
Play a piece you are learning while your teacher or a friend counts the beats.
Have the notes and rests been grouped to show the beats?

Exercise 5 Tick (✔) **one** box for each question to show which bar is grouped correctly.

a

b

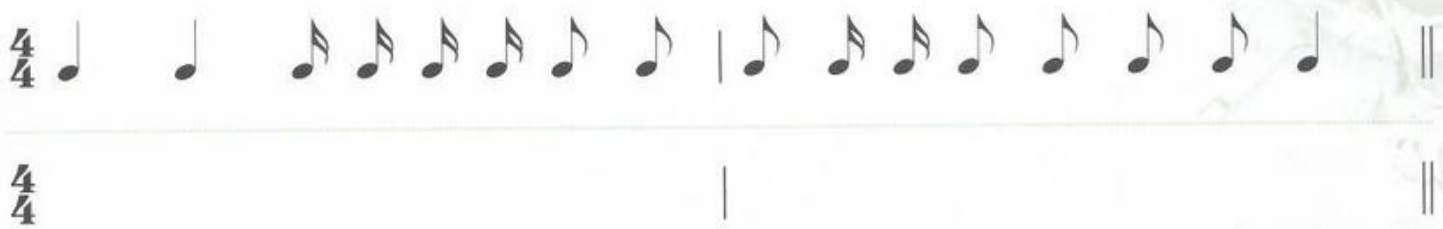
c



d

Challenge!

Can you rewrite this rhythm so that the notes are grouped correctly?



Your progress

Congratulations! You've completed all the work for Grade 2 on Rhythm.
Turn to the Practice Exam Paper on page 49 if you'd like to try some sample exam questions.

5 KEYS & SCALES (PART 1)

In this chapter you will learn abo
The keys and scales
A, B♭ and E♭ majo

Three new major keys

At Grade 2, you will meet keys and scales with up to three sharps or flats. There are three new major keys to learn: **A**, **B♭** and **E♭ major**.

Remember!

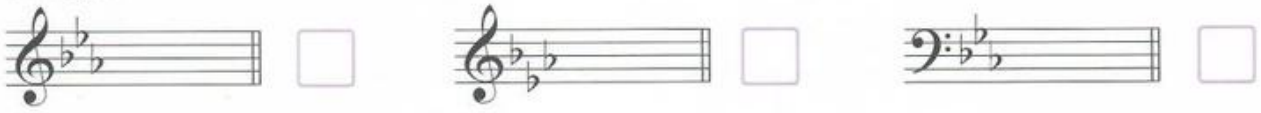
The sharps or flats in a key signature apply to every note of that name, even if it is written at a different octave.

It's important to ensure that sharps or flats in a key signature are placed in the right order and correct position on the stave. Here are some guidelines:

- Always write the sharps and flats in the same order. For sharps this is F♯-C♯-G♯ and for flats, it's B♭-E♭-A♭.
- These key signatures make a zig-zag pattern on the stave: change direction every time you add another sharp or flat:

Exercise 1 Tick (✔) **one** box for each question to show the correctly written key signature for each of the named keys.

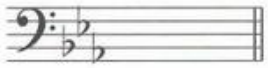
E♭ major

a 

A major

b

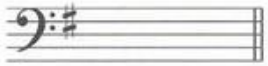
Exercise 2 Circle the correct key for each of these key signatures.

a 

A major E♭ major F major

b

B♭ major F major E♭ major

c 

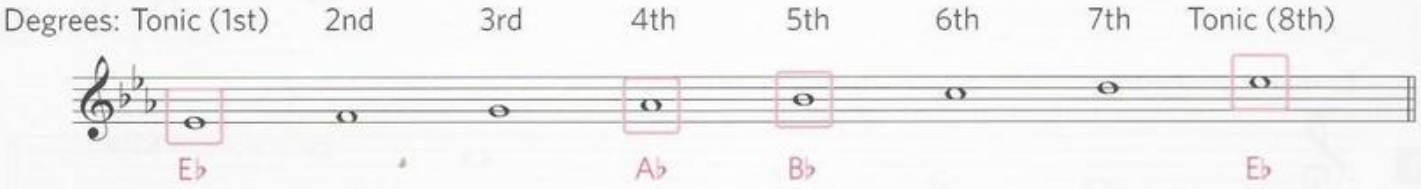
G major C major A major

The scales of the three new keys

A major scale, ascending

B♭ major scale, ascending

E♭ major scale, ascending



Exercise 3

These scales have been written without key signatures.
Add accidentals to make the pitches correct.

Smart tip

- Major scales with accidentals will either have sharps or flats – never both.
- If you need to use an accidental, make sure it is written on the same line or in the same space as the note.
- All major scales follow the same pattern of tones (T) and semitones (S): TTSTTTS

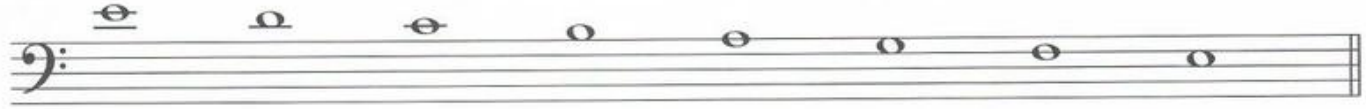
B♭ major, ascending

a

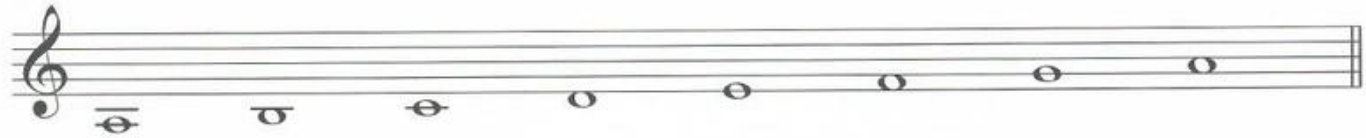
A major, descending

b

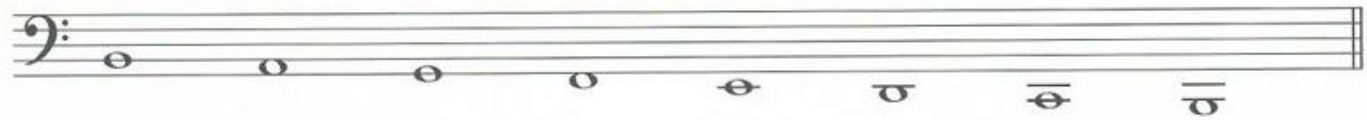
E♭ major, descending

c 

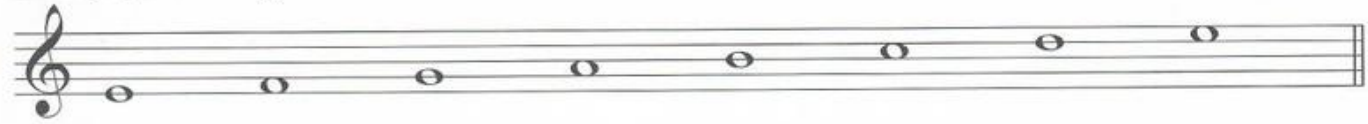
A major, ascending

d 

B♭ major, descending

e 

E♭ major, ascending

f 

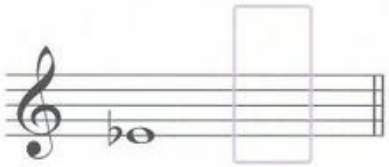
Exercise 4

Write in the missing degrees of each major scale, using accidentals where necessary. The tonic note is given each time.

a

Tonic 4th

b

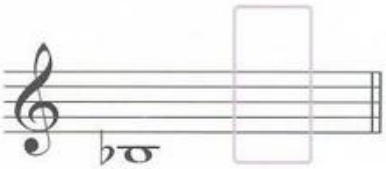


Tonic 6th

c

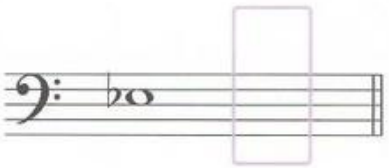
Tonic 3rd

d



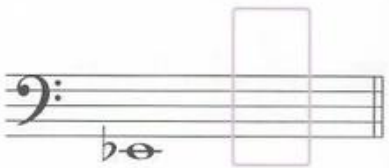
Tonic 6th

e



Tonic 8th

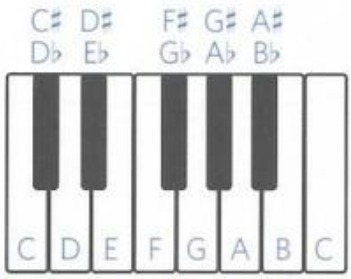
f



Tonic 2nd

Remember!

All major scales follow the same pattern of tones and semitones between each degree. A semitone is the shortest distance between two notes, so in the scale of A major, the distance from G♯ to A is a semitone as there are no other notes between them.

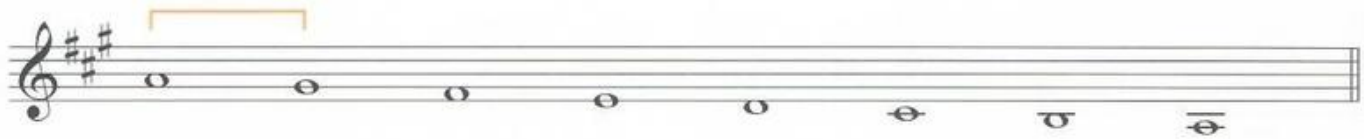


Exercise 5

Show the **semitones** in each of these scales by drawing brackets (⌐¬) over two pairs of notes. The first bracket is given.

A major, descending

a



B♭ major, ascending

b

E♭ major, ascending

c

Exercise 6 Circle the notes that need an accidental to create a melody in each named key.

Smart tip

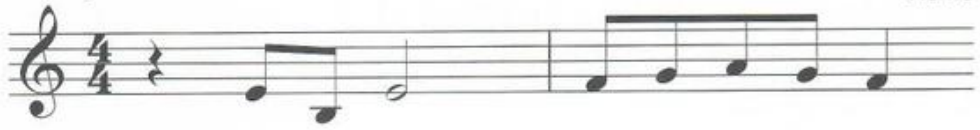
The first melody is in A major, so the notes F, C and G need to be sharpened – but remember that accidentals for each pitch last for the whole bar.

a A major — Mendelssohn

b E♭ major — Verdi

c B♭ major — Wagner

d E♭ major — Vierne



Theory in sound

Play (or ask someone to play to you) any of the melodies in Exercise 6. First play them without the correct sharps and flats, and then listen to how the melodies improve when you add these accidentals in.

Challenge!

Write out the scale of A, B♭ or E♭ major on the stave below, using accidentals instead of a key signature. Don't forget to write the clef at the start.

Key: _____ major

Smart tip

For the Grade 2 exam, you must be prepared to answer questions on all the keys introduced in Grades 1 and 2. Exercise 7 includes major keys from both grades.

Exercise 7

Name the key of each of these melodies. Some are written with key signatures and some without.

a

Key: _____ major

b

Key: _____ major

Pachelbel

c

Key: _____ major

Beethoven

d

Key: _____ major

e

Key: _____ major

Test your progress

Practise writing the key signatures of A, B♭ and E♭ major in the treble and bass clefs. Make sure you write the sharps or flats in the correct order and place them in the correct position on the stave.

6 KEYS & SCALES (PART 2)

In this chapter you will learn abou
Relative majors and minor
The harmonic minor scal
The keys and scales o
A, E and D harmonic mino

Relative majors and minors

For every major key, there's a **relative minor key** that shares the same key signature. Relative minor keys use many of the same notes as their relative major, but they sound quite different. The tonic (key note) of a relative minor key is the **6th degree** of its relative major.

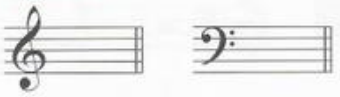
Did you know?

To find the relative minor key, you can also count down three semitones from the tonic of the relative major.

We are going to meet three minor keys.

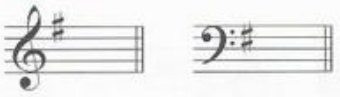
- **A minor** is the relative minor of C major.
  There are no sharps or flats in the key signature.

A minor



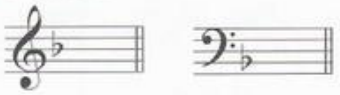
- **E minor** is the relative minor of G major.
  They both have one sharp – F♯ – in their key signature.

E minor



- **D minor** is the relative minor of F major.
  They both have one flat – B♭ – in their key signature.

D minor



Exercise 1 Circle TRUE or FALSE for each statement.

a	C major has the same key signature as A minor.	TRUE	FALSE
b	The key signature of D minor contains an E♭.	TRUE	FALSE
c	D major is the relative major of D minor.	TRUE	FALSE
d	There are two sharps in the key signature of E minor.	TRUE	FALSE
e	There are no accidentals in the key signature of A minor.	TRUE	FALSE

Theory in sound

Listen to some music in A minor, such as Grieg's Piano Concerto, Op. 16 (1st movement). How would you describe the mood of music?

Minor scales

Minor scales are ladders of notes, just like major scales, but they have a different pattern of tones and semitones.

The **harmonic minor scale** uses the same notes as its relative major, except that the 7th degree is always raised by a semitone using an accidental.

Here's the scale of **A harmonic minor** – the relative minor of C major. There are no accidentals in the key signature, but the 7th degree has been raised by a semitone:

Did you know?

The interval between the 6th and 7th degrees of the harmonic scale is 1½ tones, or three semitones.

Theory in sound

Play or sing the first five notes of the C major scale (C-D-E-F-G) to the degree numbers (1 to 5). Now do the same for the A minor scale (A-B-C-D-E). Can you hear the difference in how the major and minor patterns sound?

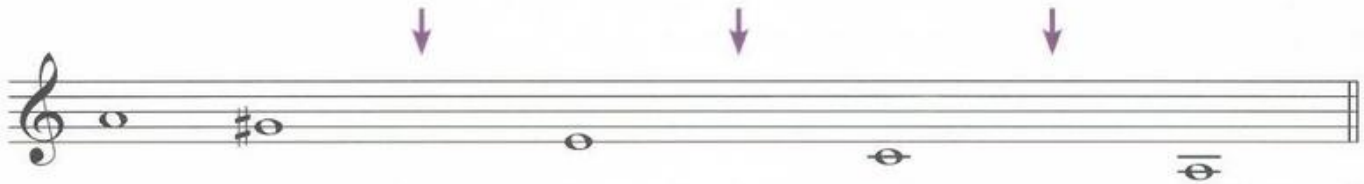
Exercise 2 Add one semibreve at each ↓ to complete these scales. Use accidentals if necessary.

Remember!

The 7th degree of the harmonic minor scale is always raised by a semitone using an accidental. If it helps, write the degree number below each note.

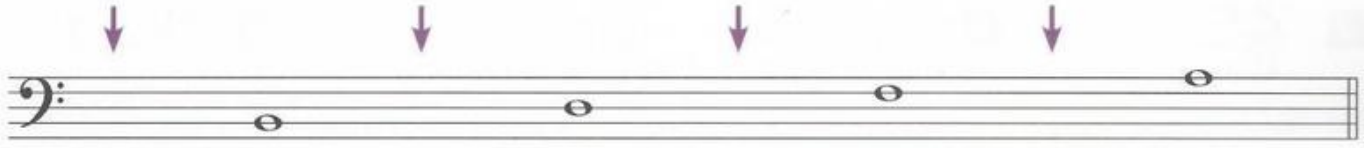
A harmonic minor, descending

a



A harmonic minor, ascending

b



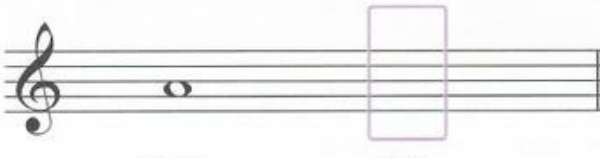
Exercise 3

Write in the missing degrees of the scale of A harmonic minor, using accidentals where necessary. The tonic note, A, is given each time.

a

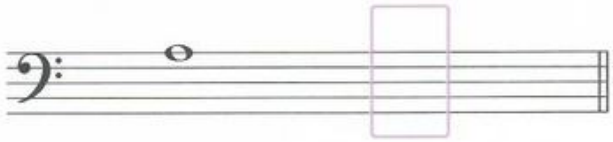
Tonic 4th

b



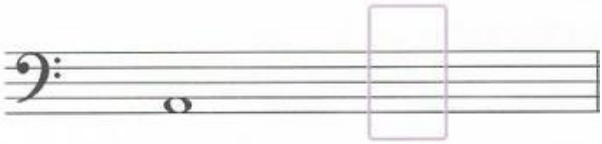
Tonic 6th

c



Tonic 2nd

d



Tonic 7th

Two more harmonic minor scales

E harmonic minor

Degrees: 1st (Tonic) 2nd 3rd 4th 5th 6th 7th 8th (Tonic)

D♯

D harmonic minor

Degrees: 1st (Tonic) 2nd 3rd 4th 5th 6th 7th 8th (Tonic)

C♯

Can you find the three semitones in each of these scales? Mark them with brackets over the notes.

Did you know?

The harmonic minor scale always has a raised 7th degree, but this accidental is not shown in the key signature.

Exercise 4

Name the **minor** keys that have these key signatures.

a

Key: _____ minor

b

Key: _____ minor

c

Key: _____ minor

d

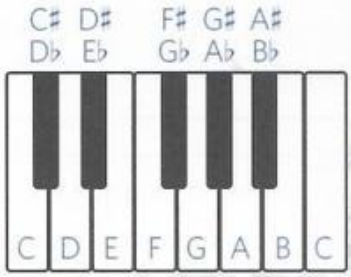
Key: _____ mino

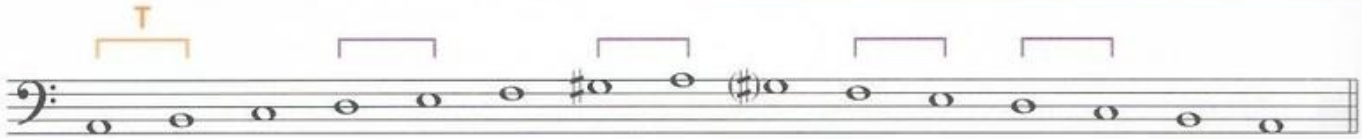
Exercise 5

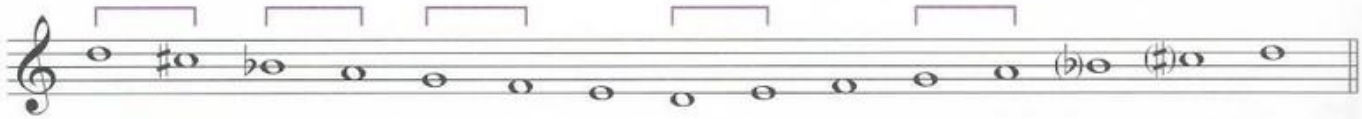
Write T or S above each bracket (⌐¬) to show whether the distance between the notes in these harmonic minor scales is a tone (T) or a semitone (S).

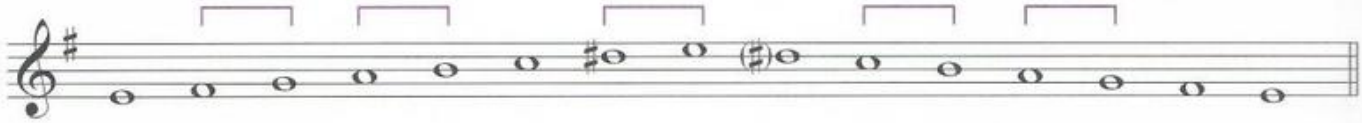
Smart tip

Find the notes on this piano keyboard to help you work out the tones and semitones.



a 

b 

c 

The following exercises include major and minor keys we've met in Grade 2.

Exercise 6

Answer the following questions.

a Which note is the 5th degree of A harmonic minor?

b Which note is the 3rd degree of D harmonic minor?

c Which note is the 6th degree of E♭ major?

d Which note is the 2nd degree of A major?

e Which note is the 7th degree of E harmonic minor?

f Which note is the 4th degree of B♭ major?

Did you know?

Sometimes accidentals are placed in brackets. This is where they are not essential but help to avoid ambiguity.

Smart tip

The melodies in Exercise 7 have been written using accidentals instead of key signatures.

Theory in sound

Play (or ask someone to play) the harmonic minor scales we have met in this chapter. Listen to how these scales sound, especially at the top when the 7th degree is raised.

Exercise 7 Circle the correct key for each of these melodies.

a Musorgsky

B♭ major E♭ major D minor

b

D minor E minor F major

c Verd

D minor B♭ major E♭ major

d L. Mild

E minor E major A major

e Kirnberger

G major A major E minor

Your progress

Congratulations! You've completed all the work for Grade 2 on Keys & Scales.
Turn to the Practice Exam Paper on page 49 if you'd like to try some sample exam questions.

INTERVALS

In this chapter you will learn about
Intervals in A, B♭ and E♭ major, and A, E and D minor

7

Intervals

We will now look at intervals in the new keys introduced in this book. Here are two tips:

- It doesn't matter if the higher note is sharpened (as the 7th will be in minor keys). The number of the interval remains the same.
- Intervals might appear with the higher note first, but we still count up from the lower note.

Remember!

In Grade 1, we learnt that:

- An interval measures the difference in pitch between two notes.
- To measure an interval, we count up in degrees from the lower note to the higher note.

These are both intervals of a 3rd in B♭ major ...

... and these are both intervals of a 7th in E minor:

Smart tip

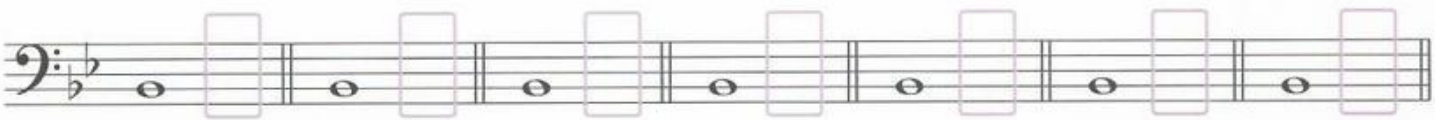
In Grade 2, the lower note of the interval will always be the tonic.

Remember!

Here are the intervals above the tonic in C major.

Degrees:	1 2	1 3	1 4	1 5	1 6	1 7	1 8
Intervals:	2nd	3rd	4th	5th	6th	7th	8ve

Exercise 1 Write one note after each tonic to form the named intervals. Your note should be **higher** than the given note. The key is B♭ major.



2nd 3rd 4th 5th 6th 7th 8ve

Smart tip

Count the number of lines and spaces from the lower note ('1') up to the higher note. The number you reach on the higher note tells you the interval.

Exercise 2 Write the missing numbers to identify these intervals above the tonic in A minor.

A minor

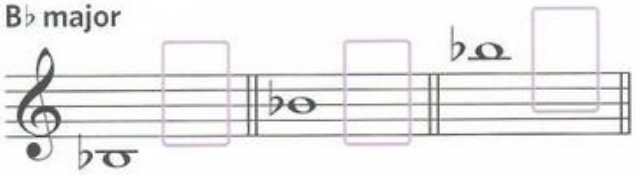
2nd

Exercise 3 Write one note after each tonic to form the named intervals. Your note should be **higher** than the given note. Use accidentals if necessary.

a A minor

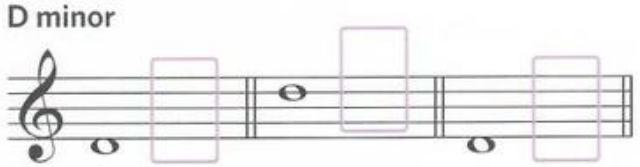
6th 3rd 5th

b B♭ major



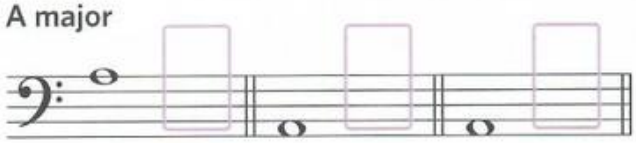
8ve 4th 3rd

c D minor



7th 6th 2nd

d A major

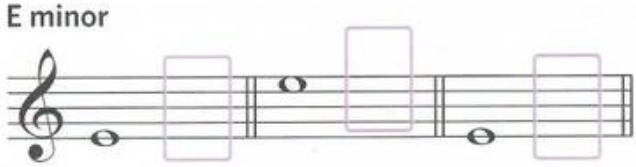


3rd 8ve 7th

e E♭ major

6th 4th 2nd

f E minor



4th 5th 7th

Theory in sound

Learning to identify intervals by listening to them is a very useful skill. Play intervals on your instrument or sing them, and listen to how different intervals sound.

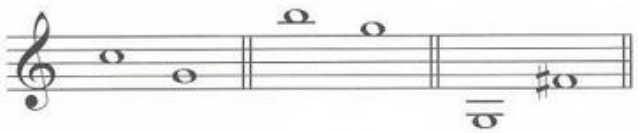
Exercise 4

Write the missing numbers to identify these intervals above the tonic. The tonic is different each time, but it is always the lower note.

Remember!

Always count up from the **lower** note, and watch out for the clefs!

a G major



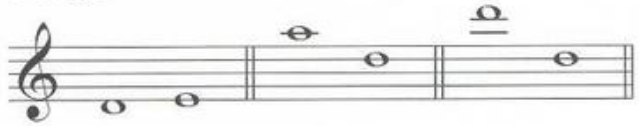
4th

b E♭ major

c D minor

d A minor

e D major



f E minor

Challenge!

Identify the intervals marked by brackets (⌐¬) in these short melodies. The lower note of every interval is the tonic, but in some cases the higher note comes first.

a L. Mozart

3rd

b Schumann

Your progress

Congratulations! You've completed all the work for Grade 2 on Intervals.
Turn to the Practice Exam Paper on page 49 if you'd like to try some sample exam questions.

8 TONIC TRIADS

In this chapter you will learn abou
The tonic triads of A, E and D mino
and A, B♭ and E♭ majo

Tonic triads in major and minor keys

At Grade 1, we met tonic triads in a range of major keys. We learnt that:

- A tonic triad is a chord consisting of the 1st (tonic), the 3rd and the 5th degrees of the scale.
- Tonic triads are built on the tonic (key note) of the key.
- They can be written with or without a key signature.

Just like major keys, tonic triads in minor keys are chords made up of the 1st (tonic), the 3rd and the 5th degrees of the scale.

Here is the scale of A minor:

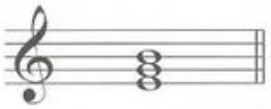
And here is the A minor tonic triad:

Exercise 1 Name the key of each tonic triad.

a

Key: A minor

b

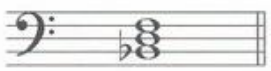


Key:

c

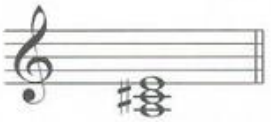
Key:

d



Key:

e



Key:

f

Key:

Theory in sound

Practise hearing the difference between major and minor tonic triads by playing them or asking someone to play them to you. For example, listen to a tonic triad of A major, followed by one of A minor. Which note changes?

Exercise 2

Add **one** missing note to complete each triad, with the tonic as the lowest note. Use accidentals if necessary.

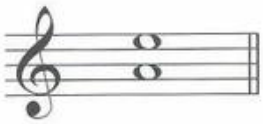
a

D minor

b

A major

c



A minor

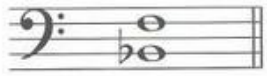
d

E minor

e

E♭ major

f



B♭ major

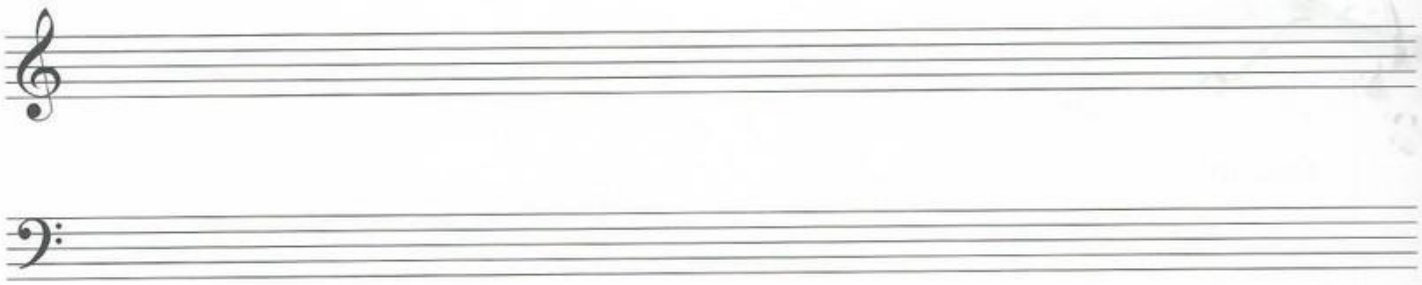
Remember!

In tonic triads:

- The tonic is the lowest note
- The 3rd degree is in the middle
- The 5th degree is the highest note
- Each note is separated by the interval of a 3rd.

Challenge!

Write tonic triads in as many keys as you can!



Your progress

Congratulations! You've completed all the work for Grade 2 on Tonic Triads.
Turn to the Practice Exam Paper on page 49 if you'd like to try some sample exam questions.

9 TERMS & SIGNS

In this chapter you will learn about
The musical terms and signs that are new for Grade 2

Italian terms

All the terms you need to know for Grade 2 are in Italian, and some of them have abbreviations. Here are the terms you need to know in addition to the ones you learnt at Grade 1.

	Italian term	Meaning
Dynamics:	***fp*** *(fortepiano)*	loud, then immediately quiet
Tempo:	*presto*	fast (quicker than allegro)
	vivace, vivo	lively, quick
	lento	slow (slower than adagio)
	largo	slow, stately (the same as, or slower than, lento)
	grave	very slow, solemn
	più mosso	more movement, quicker
	meno mosso	less movement; slower
	ritenuto (riten., rit.)	getting slower; held back
	con moto	with movement
	allargando	broadening
	dal segno (D.S.)	repeat from the sign 𝄋
Expression:	*espressivo (espress.)*	expressive
	grazioso	graceful
	alla marcia	in the style of a march
General:	*molto*	very, much
	non troppo	not too much
	poco, poco a poco	a little; little by little
	col, con	with
	e, ed	and
	ma	but
	meno	less
	più	more
	senza	without

Did you know?

Words like *molto* or *poco* can be used for all kinds of instructions, such as *poco accel.* or *molto allegro.*

Exercise 1 Tick (✔) **one** box for each question.

a	What does *lento* mean?	☐ smoothly	☐ broad	☐ slow
b	What is the Italian word for 'graceful'?	☐ *grazioso*	☐ *grave*	☐ *dolce*
c	What does *con moto* mean?	☐ more movement	☐ with movement	☐ without movement
d	Which is faster: *andante* or *vivo*?	☐ *Andante*	☐ *Vivo*	
e	Which is slower: *lento* or *grave*?	☐ *Lento*	☐ *Grave*	
f	What does *meno mosso* mean?	☐ more movement	☐ less movement	☐ with movement

Exercise 2 Answer the following questions.

a What does *presto, ma non troppo* mean?

b What does *moderato alla marcia* mean?

c What is the Italian for 'little by little'?

d What is the Italian for 'without getting quicker'?

e What does *molto vivace* mean?

Theory in sound

Find two pieces you have played that each use one of the terms for tempo or expression listed opposite. Can you play each piece in the style suggested by the term?

Signs

Here are the signs you need to know in addition to those you learnt at Grade 1.

Sign	Meaning
	strong accent (play the note with strong emphasis)
	slightly separated
	staccatissimo (very detached indeed)
	give the note slight pressure
8va	perform an octave higher
	rest for the number of bars indicated
	first-time bar (in a repeated section, play this bar the first time through)
	second-time bar (in a repeated section, play this bar the second time through)

Exercise 3 Tick (✔) **one** box for each question.

andante means:

- [ ] slow
- [x] at a medium speed
- [ ] quick
- [ ] gradually getting quicker

più mosso means:

- [ ] more movement; quicker
- [ ] less movement; slower
- [ ] with movement
- [ ] without movement

ritenuto means:

- [ ] gradually getting quicker
- [ ] getting slower
- [ ] without getting quicker
- [ ] without getting slower

means:

- [ ] strong accent
- [ ] slight pressure
- [ ] *staccatissimo*
- [ ] pause on the note or rest

means:

- [ ] strong accent
- [ ] *staccato*
- [ ] *staccatissimo*
- [ ] slight pressure

allargando means:

- [ ] broadening
- [ ] gradually getting quicker
- [ ] in time
- [ ] gradually getting quieter

Exercise 3 Continued.

molto dim. means:

- [ ] gradually getting much slower
- [ ] gradually getting a little slower
- [ ] gradually getting much quieter
- [ ] gradually getting a little quieter

8va ------ means:

- [ ] rest for 8 bars
- [ ] perform an octave higher
- [ ] perform an octave lower
- [ ] pause on the note or rest

molto grazioso means:

- [ ] very expressive
- [ ] very graceful
- [ ] more expressive
- [ ] very sweet

Which is slowest?

- [ ] *allegro*
- [ ] *presto*
- [ ] *largo*
- [ ] *andante*

Which is fastest?

- [ ] *presto*
- [ ] *moderato*
- [ ] *largo*
- [ ] *grave*

Which does **not** mean 'slower'?

- [ ] *rallentando*
- [ ] *meno mosso*
- [ ] *ritenuto*
- [ ] *con moto*

Theory in sound

Listen to 'Dance of the Sugar Plum Fairy' from *The Nutcracker* by Tchaikovsky. Would you describe the music as *staccato* or *legato*? Can you think of any other terms that could be used to describe the music?

Your progress

Congratulations! You've completed all the work for Grade 2 on Terms & Signs.
Turn to the Practice Exam Paper on page 49 if you'd like to try some sample exam questions.

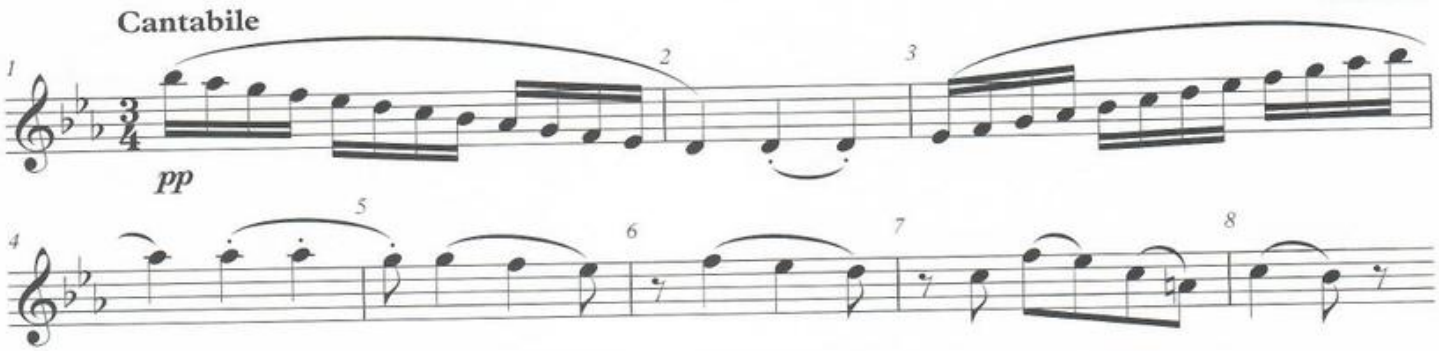
10 MUSIC IN CONTEXT

Putting it all together

The last question of the Grade 2 exam is a Music in Context question, in which you will be asked some questions about the things you can see in a passage of music. All of the questions will be about topics covered in this book.

Exercise 1 Study this melody and then answer the questions that follow.

Beethoven



a Tick (✔) **one** box to show which sentence is correct.

The music should be played very quietly and in a singing style. ☐

The music should be played very quietly and sweetly. ☐

The music should be played quietly and sweetly. ☐

b Tick (✔) **one** box to show which bars contain only semiquavers.

Bars 1 and 2 ☐ Bars 1 and 3 ☐ Bars 2 and 4 ☐ Bars 3 and 4 ☐

c Tick (✔) **one** box to show which term best describes how the second and third crotchets in bar 2 should be played.

staccato ☐ slightly separated ☐ strong accent ☐ *legato* ☐

d Which bar has the same rhythm as bar 2? Bar: ____

e Which two bars start with a quaver rest? Bars: ____ and ____

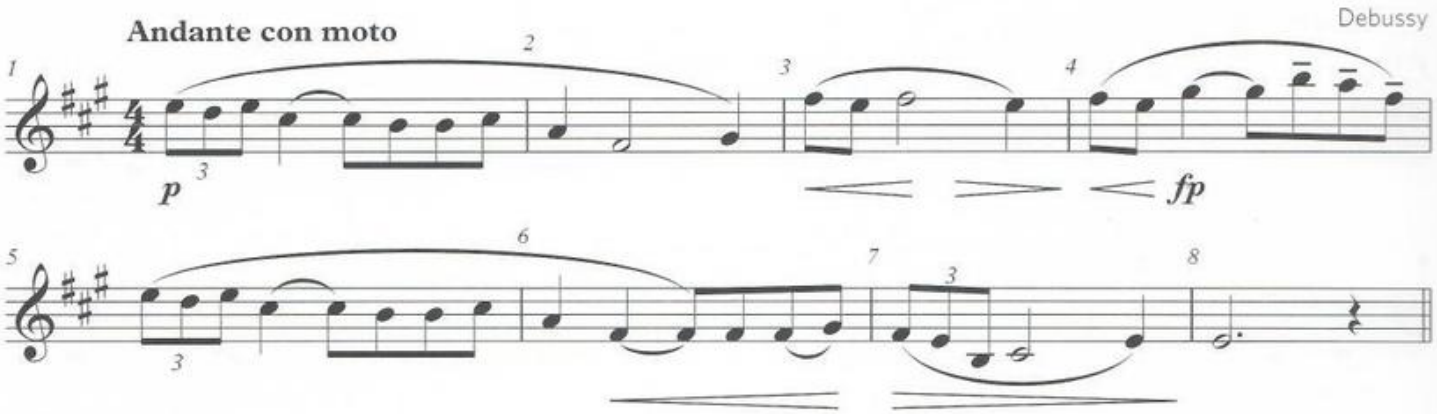
f Circle TRUE or FALSE for each statement.

The melody has three minim beats in a bar. TRUE FALSE

Bar 3 contains an ascending scale of E♭ major. TRUE FALSE

The lowest note in the melody is D. TRUE FALSE

Exercise 2 Study this melody and then answer the questions that follow.



a Tick (✔) **one** box to show the correct key of this melody.

D major ☐ A major ☐ G major ☐ A minor ☐

b Tick (✔) **one** box to show the bar number that contains a triplet.

Bar 2 ☐ Bar 3 ☐ Bar 4 ☐ Bars 5 ☐

c Complete the following sentences by ticking **one** box for each:

The **longest** note in the melody is a ...

dotted crotchet ☐ minim ☐ dotted minim ☐ semibreve ☐

The **lowest** note in the melody is ...

C♯ ☐ B ☐ A ☐ G♯ ☐

The interval between the last note in bar 1 and the first note in bar 2 is a ...

2nd ☐ 3rd ☐ 4th ☐ 5th ☐

The last three notes in bar 4 should be played ...

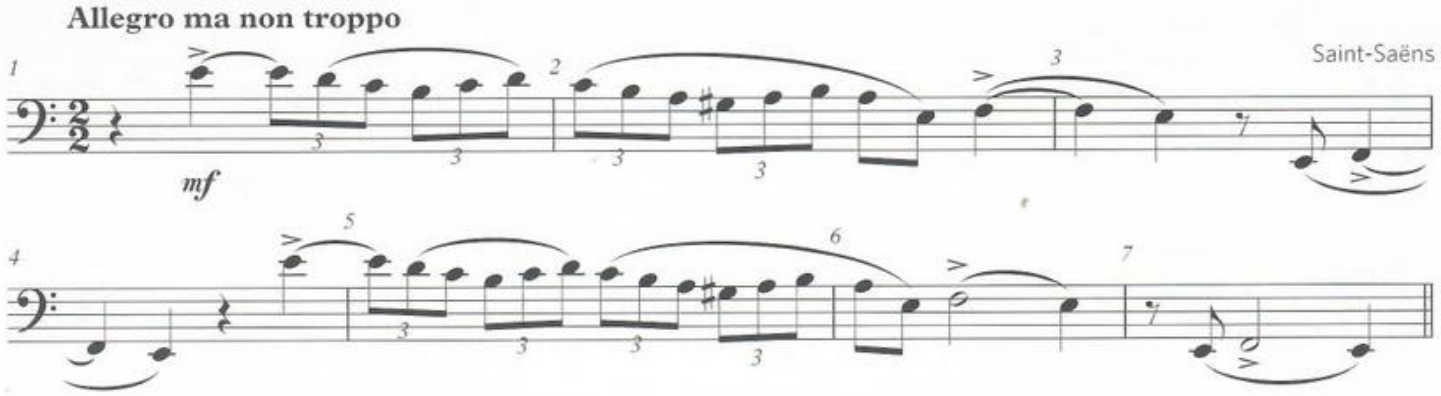
loudly ☐ with accents ☐ with slight pressure ☐ *staccato* ☐

d Tick (✔) **one** box to show which words best describe how bar 7 should be played.

getting louder ☐ getting quieter ☐ getting faster ☐ getting slower ☐

e Give the number of the bar that contains the only rest in the melody. Bar: ☐

Exercise 3 Study this melody and then answer the questions that follow.



a Tick (✔) **one** box to show the best translation of the tempo marking, *Allegro ma non troppo*.

Fast but not too much ☐

Fast with movement ☐

Fast and lively ☐

b Circle TRUE or FALSE for each statement.

The melody has two crotchet beats in a bar.	TRUE	FALSE
The first note of bar 1 should be played with an accent.	TRUE	FALSE
Most of the melody should be played *staccato*.	TRUE	FALSE
The melody is in A minor.	TRUE	FALSE

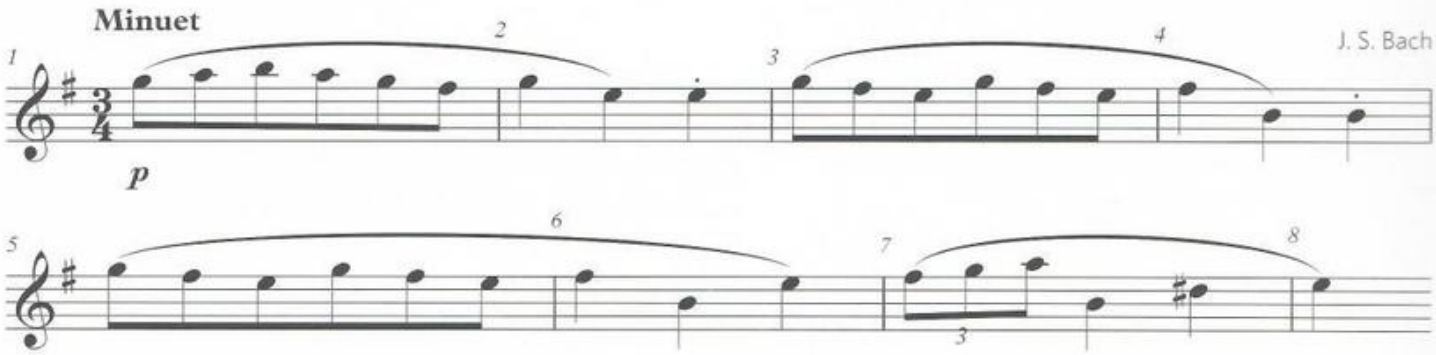
c Tick (✔) **one** box to show the bar that applies to each statement.

This bar contains an accidental.	bar 1 ☐	bar 2 ☐	bar 3 ☐	bar 4 ☐
This bar contains a quaver rest.	bar 1 ☐	bar 2 ☐	bar 3 ☐	bar 4 ☐
This bar starts with a crotchet rest.	bar 1 ☐	bar 2 ☐	bar 3 ☐	bar 4 ☐
This bar ends with the highest note of the melody.	bar 1 ☐	bar 2 ☐	bar 3 ☐	bar 4 ☐

d Complete this sentence by ticking **one** box.

How many bars contain triplets? two ☐ three ☐ four ☐ five ☐

Exercise 4 Study this melody and then answer the questions that follow.



a Circle TRUE or FALSE.

All the notes in this melody can be found in the key of E minor. TRUE FALSE

b How many complete bars contain **only** crotchets?

c Complete the following **four** sentences by ticking **one** box for each:

The last note of _____ should be played *staccato*.

bars 1 and 3 ☐ bars 2 and 4 ☐ bars 3 and 5 ☐ bars 4 and 6 ☐

The **highest** note in the melody is ...

F♯ ☐ G ☐ A ☐ B ☐

The interval between the last note in bar 5 and the first note in bar 6 is a ...

2nd ☐ 3rd ☐ 4th ☐ 5th ☐

A triplet can be found in ...

bar 4 ☐ bar 5 ☐ bar 6 ☐ bar 7 ☐

The 7th degree of the E minor scale can be found in ...

bar 4 ☐ bar 5 ☐ bar 6 ☐ bar 7 ☐

Congratulations!

You've completed all the work for ABRSM Grade 2 Music Theory. If you haven't already done so, test your knowledge and understanding with the ABRSM Practice Exam Paper on page 49.